

# CLEVELAND ART



## COVER

**Henry VIII** (detail), c. 1540.

Workshop of Hans Holbein the Younger (German, active England and Switzerland, 1497/98–1543). Oil on panel; 239 x 134.5 cm. National Museums Liverpool, Walker Art Gallery, Purchased by the Walker Art Gallery in 1945, WAG 1350

Dear Members,

In this first issue of the New Year, I would like to extend my heartfelt best wishes to all of you for a happy and healthy 2023. Thank you for your continued support and generosity. Our calendar is rich with activities, events, and exhibitions, and I look forward to welcoming you to the museum to enjoy the exciting programs described in this issue in the weeks and months ahead.

Our spring season has just kicked off with the major new exhibition *The Tudors: Art and Majesty in Renaissance England*. This exhibition traces the transformation of the arts in Tudor England through more than 80 objects—including iconic portraits, spectacular tapestries, manuscripts, sculpture, and armor—from our partner in this project, the Metropolitan Museum of Art, and international lenders including Britain's Royal Collection. The Tudor courts were truly cosmopolitan, boasting the work of Florentine sculptors, German painters, Flemish weavers, and Europe's best armorers, goldsmiths, and printers, while also contributing to the emergence of a distinctly English style. Cory Korkow, curator of European paintings and sculpture, 1500–1800, explores the exhibition further beginning on page 4.

I am very pleased to introduce another spring exhibition, *Riemenschneider and Late Medieval Alabaster*, opening on March 26. One of the most gifted and prolific late Gothic sculptors, Tilman Riemenschneider is renowned for his technical virtuosity and ability to convincingly portray human emotion in his elegant sculptures of religious figures. The centerpiece of the show is the CMA's masterpiece by Riemenschneider, *Saint Jerome and the Lion*, produced for the Benedictine abbey church of Saint Peter in Erfurt, Germany. Our exhibition reunites *Saint Jerome* with another Riemenschneider work from the same church, the alabaster statuette *The Virgin Mary of the Annunciation*. Learn more about the exhibition from Gerhard Lutz, Robert P. Bergman Curator of Medieval Art, on page 10.

A third exhibition, *Egyptomania: Fashion's Conflicted Obsession*, opens on April 1. Through couture, jewelry, and other ancient and modern fine and decorative arts, the show explores the impact of Egyptomania (the influence of the art of ancient Egypt) on contemporary fashion. The exhibition illustrates how Egyptomania in fashion shapes our understanding of ancient Egyptian culture. Read more about this exhibition from Darnell-Jamal Lisby, assistant curator of fashion, beginning on page 12. Later in this issue, Barbara Tannenbaum, curator of photography, explores the history of the CMA's hugely important collection of photographs. Finally, we are delighted to celebrate the Louise H. and David S. Ingalls Foundation's generous grant to fund a postgraduate fellowship in reference librarianship in the Ingalls Library and Museum Archives on page 20. The year 2023 promises to be an exceptional one at the CMA. I look forward to seeing you in the galleries soon.

With my gratitude and every good wish,

William M. Griswold  
Director and President



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Meet the taste-making kings and queens of the powerful Tudor dynasty



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# Family Drama

Meet the taste-making kings and queens of the powerful Tudor dynasty

## Cory Korkow

Curator of European  
Paintings and Sculpture,  
1500–1800

## EXHIBITION

### The Tudors: Art and Majesty in Renaissance England

Through May 14, 2023

The Kelvin and Eleanor  
Smith Foundation  
Exhibition Hall



## LEFT

**Henry VIII** (detail), c.  
1509. Attributed to  
Meynnart Wewyck (probably  
Netherlandish, active  
England c. 1502–25). Oil  
on panel; 38.1 x 24.8 cm.  
Denver Art Museum, Gift  
of the Berger Collection  
Educational Trust, 2021.29

## RIGHT

**Henry VIII** (detail), c. 1540.  
Workshop of Hans Holbein  
the Younger. (German, active  
England and Switzerland,  
1497/98–1543). Oil on panel;  
239 x 134.5 cm. National  
Museums Liverpool, Walker  
Art Gallery, Purchased by the  
Walker Art Gallery in 1945,  
WAG 1350

Vanity is timeless, but in Renaissance England, painted portraits had not yet achieved the status they would attain of luxury commissions ubiquitous among the wealthy. Instead, tapestry series with glittering gold threads and monumental scale impressed houseguests, and silver objects operated like currency in the courtly gift-giving network that bound service to reward. Portraits served a practical function, at once documentary and aspirational, so for kings and queens, they were *de rigueur*. For each Tudor monarch, much was at stake in the creation of an official image—a declaration of authority, legitimacy, taste, and, yes, appearance.

Henry VIII's transformation from freshly minted to seasoned monarch is conveyed by two portraits. Painted around 1509 just after he acceded to the throne, the first portrait shows the young king's elegance underscored by his delicate features and graceful gesture holding the Tudor rose. The portrait's northern European style with its compressed space, fleur-de-lis arch, and one hand resting on a ledge harkens to the previous century and close artistic ties between England and the Netherlands.



Three decades later, the king's cult of manliness demanded a portrait featuring his exceptional stature (he was quite tall for the period, at six feet and two inches) and his military prowess. Hans Holbein the Younger was responsible for perhaps this most recognizable image of a Tudor monarch (see the cover). The now iconic portrait shows Henry VIII swathed in cloth of silver and gold, weighted down with gold chains and jewels, and firmly rooted in a palace interior replete with rich textiles. The image of colossal Henry with his arms akimbo endures in collective imagination partly due to the replication of such official images of the monarch. These included prints and coinage, as well as copies of paintings hung in the galleries of wealthy courtiers anxious to display their allegiance to the crown.

The image of Edward VI, Henry VIII's son and heir, as the future king was cultivated from babyhood. Edward was a sickly child born to Henry's third and favorite wife, Jane Seymour. Holbein's wishful portrait shows Edward as much like his father was as possible—the stout picture of health—and the Latin inscription at the base reinforces the continuity between father and son. A gift from the



#### LEFT

##### **Edward VI as a Child**

1538. Hans Holbein the Younger (German, active England and Switzerland, 1497/98–1543). Oil on panel; 56.8 x 44 cm. National Gallery of Art, Washington, DC, Andrew W. Mellon Collection, 1937.1.64

#### RIGHT

##### **Edward VI** c. 1547–50.

Attributed to Guillim Scrots (Flemish, active 1537–53). Oil on panel; 58 x 68 cm. Compton Verney Art Gallery and Park, Warwickshire, United Kingdom. Photo: Compton Verney, Warwickshire, United Kingdom. © Compton Verney / Bridgeman Images

artist to Henry VIII, the painting was itself a luxury good incorporating powdered gold paint and silver leaf. A portrait painted some years later embraces a less derivative iconography, showing delicate Edward in profile (the style of ancient coins) with a flower nodding in deference toward the young king, who would die only a few years later at the age of 15.

Edward was succeeded by sisters who had a challenging balance to strike. Promoting their father's legacy was critical to conferring legitimacy on their reigns, but relations between the king and his daughters had often been strained. Henry VIII had divorced Mary's mother, Katherine of Aragon, causing a break with the Catholic Church, and he had condemned Elizabeth's mother, Anne Boleyn, to execution. As the first woman to rule England in her own right, Mary had to write her own playbook for queenliness. Mary's early portraits forestall concerns about supposed feminine weakness and emphasize her sobriety and constancy. A staunch Catholic, Mary has a legacy of punitive violence, and her Spanish husband, Philip II, didn't help make her any more likeable to English

courtiers. However, in referencing earlier portraits by Titian and Raphael—artists much admired by her Hapsburg in-laws—Mary's portrait by Antonis Mor was calculated to appeal on the continent more than in England, and multiple versions still exist. When Mary died without an heir after reigning for five years, the throne passed to her half sister, the Protestant Elizabeth, who cultivated her own carefully controlled portraiture with an unprecedented zeal.

By the time Elizabeth became queen, the Tudor monarchy had overcome the charges of illegitimacy that had plagued her grandfather Henry VII. The queen's most iconic portraits celebrate her singularity. From Henry VIII's cult of masculinity grew Elizabeth's cult of virginity—the key to maintaining both her and the nation's independence. In one of the earliest surviving portraits of Elizabeth as a princess, she holds a carnation between her fingertips—an allusion to her marriageability. Decades after she had rejected many suitors and refused to yoke England with another nation and its ambitions, *The Rainbow Portrait* presents the queen's inviolable body resplendent with light.

MARYE the QUENE.





OPPOSITE  
**Mary I** 1554. Antonis Mor (Netherlandish, c. 1516–1576). Oil on panel; 112 x 83 cm. Isabella Stewart Gardner Museum, Boston, P21e22

ABOVE LEFT  
**Elizabeth I (The Hampden Portrait)**  
c. 1567. George Gower (English, c. 1540–1596). Oil on canvas, transferred from panel; 196 x 140 cm. Private collection

ABOVE RIGHT  
**Elizabeth I (The Rainbow Portrait)** (detail), c. 1602. Attributed to Marcus Gheeraerts the Younger (Flemish, 1561–1635/36). Oil on canvas; 128 x 101.6 cm. Reproduced with permission of the Marquess of Salisbury, Hatfield House



The disembodied eyes and ears that adorn her cloak evoke the culture of surveillance employed by Elizabeth to keep abreast of political and social intrigue.

*The Tudors: Art and Majesty in Renaissance England* presents luxurious tapestries and plate, intricate book illumination, and tour-de-force sculpture. These are brought to life by dozens of

portraits in which Tudor monarchs tell you who they are. They are joined by portraits of the courtiers, servants, and visiting diplomats who carved out space for themselves in the orbit around these monarchs who were nothing without their subjects. Visit the exhibition in the Kelvin and Eleanor Smith Foundation Exhibition Hall through May 14, 2023.

*The Tudors: Art and Majesty in Renaissance England* is made possible with support from Vija R. Beechler, Carl M. Jenks, Patty and Rodger Kowall, and Robert and TuYa Shwab.

This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

All exhibitions at the Cleveland Museum of Art are underwritten by the CMA Fund for Exhibitions. Principal annual support is provided by Michael Frank and the late Pat Snyder, and the late Roy L. Williams. Major annual support is provided by the Womens Council of the Cleveland Museum of Art. Generous annual support is provided by an anonymous supporter, the late Dick Blum and Harriet Warm, Gary and Katy Brahler, Cynthia and Dale Brogan, Dr. Ben and Julia Brouhard, Brenda and Marshall Brown, Mr. and Mrs. Walter R. Chapman Jr., Richard and Dian Disantis, Leigh and Andy Fabens, Janice Hammond and Edward Hemmelgarn, Carl T. Jagatich, Cathy Lincoln, Eva and Rudolf Linnebach, William S. and Margaret F. Lipscomb, Bill and Joyce Litzler, Carl and Lu Anne Morrison, Tim O'Brien and Breck Platner, William J. and Katherine T. O'Neill, Henry Ott-Hansen, Michael and Cindy Resch, the Kelvin and Eleanor Smith Foundation, Margaret and Loyal Wilson, and Claudia C. Woods and David A. Osage.

# Nineteenth-Century French Drawings

## Acquiring the now-on-view Cleveland collection

**Britany Salsbury**

Associate Curator of Prints  
and Drawings



### EXHIBITION

#### Nineteenth-Century French Drawings from the Cleveland Museum of Art

Through June 11, 2023

James and Hanna Bartlett  
Prints and Drawings  
Gallery | Gallery 101

### ABOVE

**First Steps** c. 1859–66.  
Jean-François Millet (French,  
1814–1875). Black chalk and  
pastel on beige laid paper;  
sheet: 29.5 x 45.9 cm. Gift of  
Mrs. Thomas H. Jones Sr.,  
1962.407

Now on view in the James and Hanna Bartlett Prints and Drawings Gallery, *Nineteenth-Century French Drawings from the Cleveland Museum of Art* celebrates the institution's holdings in this field, which are widely considered among the best in not only the United States but also the world. Beginning well over a century ago, the museum's early curators and supporters capitalized on a rich market for what was then contemporary art to acquire works that now serve as this collection's cornerstone.

Although the galleries feature drawings that are longtime favorites—such as Odilon Redon's mysterious *Orpheus* and Jean-François Millet's touching *First Steps*—they also include a selection of works acquired specifically with this exhibition in mind. Together, these works tell the story for the very first time of how the works made their way to Cleveland from artists' packed Parisian studios, the most elite galleries throughout Europe at the time, and the tense salesrooms of noted auction houses.

During the museum's early years, its supporters worked strategically within the art market to make savvy and formative purchases. Curator Theodore Sizer and director William Milliken were among the most instrumental figures in building a collection of 19th-century French drawings. With relatively limited funds, they bought ahead of the market, identifying artists who were affordable then and would stand the test of time. In 1925, the museum purchased Henri de Toulouse-Lautrec's imposing portrait *Monsieur Boileau at the Café*. The sheet presents the artist's close friend, known as a heavy-drinking gossip columnist in Paris at

the time. Boileau is dressed casually in a bowler hat with a glass of red wine before him. He plays dominos on a table, probably at Le Mirliton, a club that he and Toulouse-Lautrec frequented.

Although the artist is well known today, he was unfamiliar to American audiences at the time, and the purchase was extremely speculative. *Monsieur Boileau* was featured in one of the first American exhibitions of the artist's work and was the first unique work by Toulouse-Lautrec to be acquired by a museum in the United States. Among the artist's most representative portraits, it captivated Sizer and Milliken when it was offered to them through the prestigious New York gallery Wildenstein & Co. They seized on the artist's obscurity to negotiate a discounted price and secured this quintessential work for Cleveland.

Two years later, Sizer and Milliken worked just as strategically to acquire Realist artist Honoré Daumier's watercolor *Art Lovers*, among the most highly finished examples of a subject for which the artist was best known. The sheet presents several collectors engrossed in closely studying artworks available for sale at Hôtel Drouot, Paris's premiere auction house since 1852. Known for his incisive caricature, Daumier portrayed his subjects realistically and almost reverentially in this work: each is fully absorbed in looking. Recent analysis by the museum's conservation staff revealed that Daumier reused the sheet, and several sketches for other works are featured on its back, formerly obscured by a lining paper. The drawing was a highlight of a 1927 auction that dispersed the most important existing private collection of Daumier's work. Sizer and Milliken recognized this sale as an opportunity to acquire a major drawing for a reasonable price. Although international travel was difficult and required a lengthy sea voyage, Sizer booked a trip to Paris in order to place a bid on *Art Lovers* in person. He recalled the intimidation of being among the only bidders in the room who was American and not a dealer, but he successfully returned to Cleveland with a major acquisition for its burgeoning collection.

These key early purchases were substantially augmented by gifts from local supporters. Industrialist and early trustee Jeptha Homer Wade

LEFT

**Footpath in the Woods**

1882–84. Paul Cezanne  
(French, 1839–1906).  
Watercolor and graphite on  
modern laid paper; 47 x 31  
cm. Leonard C. Hanna Jr.  
Fund, 2021.165



RIGHT

**Young Saint John** 1890.

Berthe Morisot (French,  
1841–1895). Pastel on pale  
blue laid paper; 57.1 x 38.1  
cm. Gift of Mrs. Lewis B.  
Williams, 1975.83



Principal support is provided by the Getty Foundation as part of The Paper Project initiative. Major support is provided by the Wolfgang Ratjen Foundation, Liechtenstein. Additional support is provided by the Simon Family Foundation, a supporting foundation of the Jewish Federation of Cleveland.

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studied the French art of his time assiduously in books and magazines before boarding a yacht to Paris, where he perused galleries and met with Milliken to seek out artworks that he later gave to the museum. Wade also frequented New York dealers, including the great champion of Impressionism Paul Durand-Ruel, from whom he bought Edgar Degas's luminous pastel *Dancers*. In 1916, it was among his earliest gifts to the CMA.

Support for the French drawings collection continued to develop in the years that followed. Just over a decade later, in 1929, the museum's exhibition *French Art since 1800* offered an opportunity for donor support. It featured numerous works on loan from galleries and dealers, which local collectors acquired and later donated to the CMA. Mr. and Mrs. Lewis B. Williams purchased and later gave Berthe Morisot's *Young Saint John*, a touching portrait created on the occasion of the baptism of the artist's young daughter.

These early purchases and gifts were crucial to establishing the CMA as an international destination for 19th-century French drawings. Organizing the current exhibition afforded the opportunity to revisit the collection and add new works to make our holdings as comprehensive as possible. The subtle but powerful watercolor

landscapes of Post-Impressionist Paul Cezanne, for example, have long been an acquisition priority for the museum. We were able to acquire his *Footpath in the Woods*, which is now on view for the first time. The work presents one of Cezanne's favorite views on his family's estate in Southern France. He used strokes of pale color and areas of bare paper to experiment with and interrogate how vision is constructed—in this case, by both absence and presence. Decades before coming to Cleveland, *Footpath in the Woods* was owned by renowned novelist and poet Gertrude Stein and her brother Leo, among the most influential collectors of modern art of their time. They displayed it in their Parisian apartment, where it was viewed by a young Pablo Picasso, inspiring the geometric forms of early Cubism.

Cezanne's watercolor is one of numerous works in *Nineteenth-Century French Drawings* that were acquired within the past several years or that are on view for the first time in the museum's galleries. Seen alongside the historical legacy of collecting illuminated in the exhibition, these works shed new light on a central part of the CMA's collection, inviting consideration of how it has developed over the past century and suggesting its future in the current one.

# Late Medieval Alabaster Sculpture

## A new look at Tilman Riemenschneider's Jerome

### Gerhard Lutz

Robert P. Bergman Curator  
of Medieval Art

### EXHIBITION

#### Riemenschneider and Late Medieval Alabaster

March 26–July 23, 2023

Julia and Larry Pollock  
Focus Gallery | Gallery 010

All exhibitions at the Cleveland Museum of Art are underwritten by the CMA Fund for Exhibitions. Principal annual support is provided by Michael Frank and the late Pat Snyder, and the late Roy L. Williams. Major annual support is provided by the Womens Council of the Cleveland Museum of Art. Generous annual support is provided by an anonymous supporter, the late Dick Blum and Harriet Warm, Gary and Katy Braehler, Cynthia and Dale Brogan, Dr. Ben and Julia Brouhard, Brenda and Marshall Brown, Mr. and Mrs. Walter R. Chapman Jr., Richard and Dian Disantis, Leigh and Andy Fabens, Janice Hammond and Edward Hemmelgarn, Carl T. Jagatich, Cathy Lincoln, Eva and Rudolf Linnebach, William S. and Margaret F. Lipscomb, Bill and Joyce Litzler, Carl and Lu Anne Morrison, Tim O'Brien and Breck Platner, William J. and Katherine T. O'Neill, Henry Ott-Hansen, Michael and Cindy Resch, the Kelvin and Eleanor Smith Foundation, Margaret and Loyal Wilson, and Claudia C. Woods and David A. Osage.

The exhibition catalogue for *Riemenschneider and Late Medieval Alabaster* was made possible with support from the Samuel H. Kress Foundation.

The Cleveland Museum of Art is funded in part by residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture.

This exhibition was supported in part by the Ohio Arts Council, which receives support from the State of Ohio and the National Endowment for the Arts.

When the young Würzburg sculptor Tilman Riemenschneider (German, c. 1460–1531) was commissioned around 1495 to make figures in alabaster for the Benedictine monastery of Saint Peter in Erfurt, he did not have to look far to find a suitable quarry. The small town of Ickelheim, about 40 miles southeast of Würzburg, was known at that time for its alabaster deposits. Only recently, with the help of scientific research, has it been discovered that this quarry even served sculpture workshops as far away as Bruges, and thus was of international European importance.

At that time, Riemenschneider was just beginning to establish himself in the episcopal city of Würzburg. Born between 1459 and 1462 in Heiligenstadt (Thuringia, Germany), the artist spent his wanderings on the Upper Rhine, among other places, in cities such as Strasbourg and Colmar where he became familiar with local artists. He then settled permanently in Würzburg in 1483. By around 1500, he was one of the wealthiest citizens in town and had a flourishing workshop. In the general consciousness, Riemenschneider is known primarily as the creator of wooden sculptures, outstanding carved altarpieces, and funerary monuments. In contrast, his small oeuvre in alabaster stays rather in the shadow due to the few surviving examples.

The commissioner, Saint Peter's monastery, was a wealthy abbey of Benedictine monks until it was dissolved in the early 19th century in Napoleonic times. Subsequently, most of the monastic buildings were demolished, and the church was converted into a warehouse and storage building, which it remained as until rather recently. Now, the former church has been restored and is usable for cultural events. We do not know how many sculptures Riemenschneider made for the monastery in Erfurt. Two have survived to this day: a Mary from an Annunciation, which is now in the Louvre Museum, Paris, and *Saint Jerome and the Lion*, now one of the major works in the Cleveland Museum of Art's medieval collection.

Jerome is Riemenschneider's only alabaster work in a collection in the US. This sculpture depicts the church father Saint Jerome as he removes a thorn from the paw of a lion, a legendary account

of the saint's kindness. Following the common iconography of the scene, Jerome is dressed in the traditional robes of a Roman cardinal, with the cowl draped over his tonsured head and the broad-brimmed hat on his right leg. Traces of polychromy (paint) and gilding suggest that the work was once brightly colored. Drill holes in the hat further indicate that cords and tassels of fabric, typical of a cardinal's hat, would once have decorated the sculpture. Whether the statue was originally commissioned for an altar in a private chapel or a smaller space in the monastery remains unknown.

Alabaster was prized for its luster and capacity for fine details from the 1300s through the 1700s particularly in Germany, the Netherlands, France, and Spain. It was used for altarpieces and small sculptures, as well as for the tombs of wealthy princes. Alabaster is a variety of the mineral gypsum, and due to its softness, it is very easy to create detail in it with tools typically used for wood sculptures. The surface of alabaster works can vary. By differentiating the intensity of polishing, a surface can be created with different degrees of luster, or shine. The polychromy varies between only a few dots of color and gilding and a partial polychromy where the clothing and flesh tones are more heavily colored.

Jerome is shown for the first time in Cleveland in the exhibition *Riemenschneider and Late Medieval Alabaster* together with the sculpture of Mary from the Louvre. Both figures are the central characters of this exhibition, joined by other examples from the CMA, such as the mourners from the tomb of Philip the Bold. These are complemented by select works from other North American collections, including the Museum of Fine Arts in Boston, the J. Paul Getty Museum in Los Angeles, the Metropolitan Museum of Art in New York, and the National Gallery of Art in Washington, DC, providing insight into the characteristics of late medieval alabaster sculpture.

### OPPOSITE

**Saint Jerome and the Lion** c. 1495. Tilman Riemenschneider (German, c. 1460–1531, active Würzburg). Alabaster, traces of polychromy; 37.8 x 28.1 x 15.9 cm. J. H. Wade Fund, 1946.82



# Egyptomania

## Engaging the conflicted obsession

Darnell-Jamal Lisby

Assistant Curator of Fashion

### EXHIBITION

#### **Egyptomania: Fashion's Conflicted Obsession**

April 1, 2023–January 28, 2024

Arlene M. and Arthur S. Holden Textile Gallery |  
Gallery 234 | Gallery 107



ABOVE

**Sketch for "The Revolt at Cairo"** c. 1809. Anne-Louis Girodet de Roucy-Trioson (French, 1767–1824). Oil on paper, mounted on paper and canvas; 15.2 x 23.3 cm. Gift of Eugene Victor Thaw, 1965.310

OPPOSITE

**Cyra** c. 2000–2022. Yasmine Yeya (Egyptian, b. 1981) for Maison Yeya. Image courtesy of Maison Yeya. © Maison Yeya. Photo: Ziga Mihelcic

A central component of curating the exhibition *Egyptomania: Fashion's Conflicted Obsession* was to uncover the nuances of fashion's appropriation of ancient Egyptian culture, a topic hotly debated in academia and the mainstream. That process brought me to new findings I had never considered. Cultural appropriation implies the taking of cultural property by an outsider entity. As I completed my research, I understood that the important question is not whether cultural appropriation happens but whether a specific form of cultural appropriation is ethical or unethical. My conflict became about assessing who is entitled to freely appropriate ancient Egyptian culture. Traditionally in cultural appropriation, the insider culture appoints their successors. But if there aren't any named successors, who then takes on the responsibility of protecting specific cultural properties? Must it be those who can identify in some way with ancient Egypt?

Researching what it meant to be an Egyptian in ancient times led me in circles. I discovered that acceptance of the ancient Egyptian religion was

the only requirement for identification rather than any ethnic qualifications. Additionally, ancient Egypt is a bedrock of many societies across Africa, Europe, and the Americas. Therefore, ownership of ancient Egyptian culture is very hazy.

In contemporary fashion, there is a great deal of appropriation of ancient Egyptian culture, particularly in the collections of Paris-based fashion houses. There is a complicated relationship between Paris and Egypt because of Napoleon's 1798 Egyptian invasion, which opened the door for Egyptomania to thrive. After the French came the British, who occupied Egypt throughout the 1800s. European explorers and visitors sent back illustrations and studies of what they saw. Elements from those drawings were reinterpreted and incorporated into art and fashion, resulting in the phenomenon we call Egyptomania.

Earlier fascination with ancient Egyptian art also derives from ongoing engagement with ancient Egyptian artifacts brought back by ancient Romans from their conquest of Egypt, and the subsequent Egyptian-inspired ancient Roman architecture





OPPOSITE

**Gown, Couture Spring**

**2004** 2004. Christian Dior (France, est. 1946), photographed by Guy Marineau (French, b. 1947). Image courtesy of Christian Dior

Generous support is provided by Maison Yeya.

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across Europe. Thus, there is an argument to consider about the sensitivity of Parisian creative outlets who participate in Egyptomania-influenced art. Significantly, Western societies have succeeded in part because of ancient Egyptian ingenuity. For example, in addition to discovering Egyptian blue, the first earliest synthetic pigment, the ancient Egyptians laid the foundations for math, science, and engineering used in Western culture. In many ways, subsequent European artistic interpretations of ancient Egyptian culture are inevitable.

I came to realize that the debate over cultural ownership of ancient Egypt is a pretext for interrogating prejudicial dialogues that demean the contributions of Black people. European Egyptology was born during the height of imperialism in the 1800s. Because of racial constructs perpetuated in that society, Egyptologists were quick to conflate discrimination, particularly against Black people, with their research. Early Egyptology led to the whitewashing of ancient Egyptian history and the academic separation of ancient Egypt from Africa. Because most blindly accepted such academic research as fact, European and American fashion industries have approached Egyptomania, knowingly or unknowingly, with prejudicial perspectives, such as the erasure of the public representation and celebration of Black bodies and culture through academic, political, and social means.

Egyptology has evolved and some contemporary researchers are crafting a more accurate history of ancient Egypt and Africa. Yet, European and American luxury fashion inspired by ancient Egyptian art continues to blur the line between fact and fiction. Approaching ancient Egyptian inspiration through theatricality is commonplace for fashion designers, as evidenced by John Galliano's Dior Spring Couture 2004 collection or Zuhair

Murad's Spring Couture 2020 collection. Through fashion, creatives pull together global inspirations in work from magazine editorials to clothing. Fashion, just like history-inspired films or series, can influence how audiences approach cultural subjects, including ancient Egyptian art. This has pros and cons. For example, a fashion designer may conflate different ancient Egyptian elements in adoration of the ancient culture's prowess. Or, audiences may interpret the designer's inspiration as fact, resulting in the depreciation of the forms and symbols that once held significance to an entire civilization.

Another conclusion of my research highlighted the glaring omission of modern Egyptian voices. Over the centuries, Egypt has undergone many political changes, including being governed by a Christian body and eventually an Islamic one. As mentioned, the ancient Egyptians believed that accepting their religion was paramount to being considered Egyptian. Still, citizens of the current nation of Egypt champion ancient Egyptian culture as part of their heritage, justifying their claim to freely appropriate the older culture. Contemporary Egyptian designers unabashedly incorporate ancient Egyptian interpretations in literal and conceptual ways, reaffirming the reclamation of ancient Egypt as their own. For instance, the Egyptian accessories company Sabry Marouf designed a handbag, displayed in the exhibition, that uses the *Nemes* headdress depicted in King Tut's funerary mask as its primary inspiration.

Remembering that ancient Egypt is the bedrock of many global contemporary societies, I pass on my conflicted obsession to you for consideration as you visit *Egyptomania: Fashion's Conflicted Obsession*, on view from April 1, 2023, to January 28, 2024. Does any singular culture have the right to claim ancient Egypt, or does ancient Egypt belong to everyone?

# Exhibitions through May 2023

Members see all ticketed exhibitions FREE



## Photographs in Ink

Through April 2, 2023

Mark Schwartz and Bettina Katz Photography Galleries  
Gallery 230

From the invention of the medium, most published photographs were produced by photomechanical processes—printed with ink, not in the darkroom. This is illustrated through works from the 1850s through the 2000s ranging from scientific documentation of phenomenon beyond human vision to contemporary art responding to mass media and popular culture.



## The Tudors: Art and Majesty in Renaissance England

Through May 14, 2023

The Kelvin and Eleanor Smith Foundation Exhibition Hall and Gallery

Fueled by political intrigue, inspired by romantic and spiritual fervor, art created for the Tudor court from the late 1400s through the 1500s was among the most sophisticated in the world. Striking portraits, finely wrought armor, rare furnishings, and rich tapestries bring the drama of the age to life.



## Nineteenth-Century French Drawings from the Cleveland Museum of Art

Through June 11, 2023

James and Hanna Bartlett Prints and Drawings Gallery  
Gallery 101

In 19th-century France, drawing expanded from a means of artistic training to an independent medium rich for experimentation. Works on paper by Jean-Auguste-Dominique Ingres, Edgar Degas, and Henri de Toulouse-Lautrec have been a cornerstone of the CMA's collection since its earliest days. This exhibition presents long-standing highlights and exciting recent acquisitions.



## Riemenschneider and Late Medieval Alabaster

March 26–July 23, 2023

Julia and Larry Pollock Focus Gallery  
Gallery 010

Tilman Riemenschneider's *Saint Jerome and the Lion* is one of the masterpieces of the CMA's medieval collection. This exhibition also explores its counterpart, a Virgin Mary sculpture from the Louvre in Paris, and the importance of alabaster as a precious material for 15th-century sculpture.



## Egyptomania: Fashion's Conflicted Obsession

April 1, 2023–January 28, 2024

Arlene M. and Arthur S. Holden Textile Gallery  
Gallery 234 | Gallery 107

This exhibition explores contemporary fashion's artistic interpretation of ancient Egyptian art and culture, continuing the historical tradition of forming audiences' understanding about the ancient culture.

# THE TUDORS

## ART AND MAJESTY IN RENAISSANCE ENGLAND

Through May 14, 2023  
The Kelvin and Eleanor Smith Foundation  
Exhibition Hall and Gallery

To reserve tickets, scan the  
QR code with a smartphone  
camera, visit [cma.org](http://cma.org), or  
call 216-421-7350.





# Permanent Collection Installations

## **Text and Image in Southern Asia**

Through March 5, 2023  
Gallery 242B

Illuminated manuscripts made for Jain and Buddhist communities include examples from India, Sri Lanka, Nepal, and Myanmar (Burma), from the 1100s to the 1800s. Complementing them are paintings, votive sculptures, and vintage photographs of temples and sites that are major repositories of medieval manuscripts.

## **Ana Mendieta: Anima, Silueta de Cohetes (Firework Piece)**

Through April 9, 2023  
Gallery 224B

Combining elements of performance, installation art, video, and photography, this “earth body” work, as the artist describes it, is part of Mendieta’s *Silueta* series, a groundbreaking contribution to the Land Art movement. Its imagery

is a metaphor for the passage of time and self-transformation, deeply personal themes for the artist.

## **Old and New in Korean Art**

Through April 23, 2023  
Korea Foundation Gallery | Gallery 236

This installation looks at the dynamics and tension between tradition and innovation in Korean art. Paintings and ceramics illustrate developments in how Korean artists in the early 20th century built on and broke with tradition using new artistic language and practice.

## **Modern Impressions—Light and Water in Chinese Prints**

Through May 7, 2023  
Clara T. Rankin Galleries of Chinese Art | Gallery 240A

Works by contemporary Chinese printmakers acquired by the CMA in the past five years are on display for the first time.

By bringing diversity in geography and gender to the museum’s renowned prints and drawings collection, these artists demonstrate the print medium in new ways and diverse formats.

## **Modern Japan**

Through June 18, 2023  
Kelvin and Eleanor Smith Foundation Japanese Art Galleries | Galleries 235A–B

Acquisitions and gifts since 2020 have expanded the CMA’s range of modern Japanese art in the areas of paintings, prints, and textiles, some of which are on view for the first time.

## **Arts of Africa: Gallery Rotation**

Through July 2, 2023  
Galleries 108A–C

Seventeen rarely seen or newly acquired 19th- to 20th-century works from northern, southern, and western Africa are on view. The first inclusion of a northern African artist in this space, digitally

carved alabaster tablets by contemporary Algerian artist Rachid Koraïchi make their debut.

## **The Medieval Top Seller: The Book of Hours**

Through July 30, 2023  
Gallery 115

Devotional books of daily and special occasion prayers, books of hours were ubiquitous in the Middle Ages. Primarily for laypeople, these precious volumes are windows into the medieval world and their original owners’ lives.

## ABOVE LEFT

**Dream Jar** 1994. Shin Sangho (신상호) (Korean, b. 1947). Stoneware with carved, stamped designs and inlaid slip under celadon glaze; diam. 32.6 cm. Gift of the artist, 1995.39

## ABOVE RIGHT

**Bodhisattva of Compassion as Lokeshvara the Sky Flyer (Khasarpana)** late 1000s. Eastern India, Bihar, Pala dynasty, reign of Ramapala (1077–1120). Kaolinite with traces of pigment; h. 7.7 cm. The Severance and Greta Millikin Purchase Fund, 1991.155



**Anima, Silueta de Cohetes (Firework Piece)**  
(still), 1976. Ana Mendieta (American, b. Cuba, 1948–1985). Super-8 mm film transferred to high-definition digital media; color, silent, 2:23 min. Dorothea Wright Hamilton Fund, 2020.263.  
© The Estate of Ana Mendieta Collection, LLC. Courtesy Galerie Lelong & Co. / Licensed by Artists Rights Society (ARS), New York

## Contemporary Installation

Through September 25, 2023  
Betty and Max Ratner Gallery; Toby's Galleries for Contemporary Art; Paula and Eugene Stevens Gallery | Corridor 224A, galleries 229A-C

This installation in the contemporary galleries features recent acquisitions, including Rashid Johnson's *Standing Broken Men* and prints by Jaune Quick-to-See Smith as well as works by Chris Ofili, Olga de Amaral, Elias Sime, and others.

## Ancient Andean Textiles

Through December 3, 2023  
Jon A. Lindseth and Virginia M. Lindseth, PhD, Galleries of the Ancient Americas | Gallery 232

These six textiles were made by weavers of the ancient Chimú civilization, which took root on Peru's north coast in

1000. White cotton and surely worn by Chimú nobility, the garments represent ancient Andean menswear, combining different textures, some dense and sculptural and others so open and airy they are nearly invisible.

## Native North America Textiles

Through December 3, 2023  
Sarah P. and William R. Robertson Gallery | Gallery 231

On display are two Diné (Navajo) garments from the late 1800s—a woman's dress and a rug woven for the collector's market, modeled after the Diné shoulder blanket. Also on view is a 1920s watercolor by Pueblo artist Ma Pe Wi (Velino Shije Herrera), key to a major development in Southwest Indigenous arts as Natives took control of representing their own cultures after centuries of marginalization.

## Imagining Rama's Journey

March 10–September 17, 2023  
Gallery 242B

Experience the story of India's epic *Ramayana* through scenes interpreted by 20 artists. The paintings, in many styles, reveal the potent place of the *Ramayana* in the context of courtly connoisseurship and diplomacy, devotional pilgrimage sites, merchant-class entertainment, and a journey of self-discovery.

## Raja Deen Dayal: The King of Indian Photographers

April 23–August 13, 2023  
Mark Schwartz and Bettina Katz Photography Galleries | Gallery 230

Raja Deen Dayal, the first great Indian photographer, depicted the British colonial elite and Indian maharajas in 1886–87. Historical Indian

paintings, textiles, and jewelry help bring that world to life.

## Material and Immaterial in Korean Modern and Contemporary Art

April 28–October 22, 2023  
Korea Foundation Gallery | Gallery 236

This display explores Korean modern and contemporary artists' philosophies and attitudes toward materiality, process, and methods to express Korea's complex history during those periods. Discussed are issues of gender, oppression, and inequity and South Korea's postwar dictatorship in the 1970s and 1980s.

## When Salt Was Gold: Yangzhou—City of Riches and Art

May 12–November 5, 2023  
Clara T. Rankin Galleries of Chinese Art | Gallery 240A

*When Salt Was Gold: Yangzhou—City of Riches*

*and Art* presents paintings by 18th-century artists from Yangzhou that reflect the taste of the new merchant class who dominated the cultural life of the city that paved the way to modernity.

All exhibitions at the Cleveland Museum of Art are underwritten by the CMA Fund for Exhibitions. Principal annual support is provided by Michael Frank and the late Pat Snyder, and the late Roy L. Williams. Major annual support is provided by the Womens Council of the Cleveland Museum of Art. Generous annual support is provided by an anonymous supporter, the late Dick Blum and Harriet Warm, Gary and Katy Brahler, Cynthia and Dale Brogan, Dr. Ben and Julia Brouhard, Brenda and Marshall Brown, Mr. and Mrs. Walter R. Chapman Jr., Richard and Dian Disantis, Leigh and Andy Fabens, Janice Hammond and Edward Hemmelgarn, Carl T. Jagatich, Cathy Lincoln, Eva and Rudolf Linnebach, William S. and Margaret F. Lipscomb, Bill and Joyce Litzler, Carl and Lu Anne Morrison, Tim O'Brien and Breck Platner, William J. and Katherine T. O'Neill, Henry Ott-Hansen, Michael and Cindy Resch, the Kelvin and Eleanor Smith Foundation, Margaret and Loyal Wilson, and Claudia C. Woods and David A. Osage.

# The Library's New Role

## Announcing the Postgraduate Fellowship in Reference Librarianship

**Joanie O'Brien**

Director, Institutional  
Funding

With the 2018 publication of *For the Benefit of All: The CMA's Diversity, Equity, and Inclusion (DEI) Plan*, Cleveland Museum of Art leadership sought to underscore the museum's comprehensive commitment to diversity and articulate institutional success strategies to embed this commitment within every facet of operations.

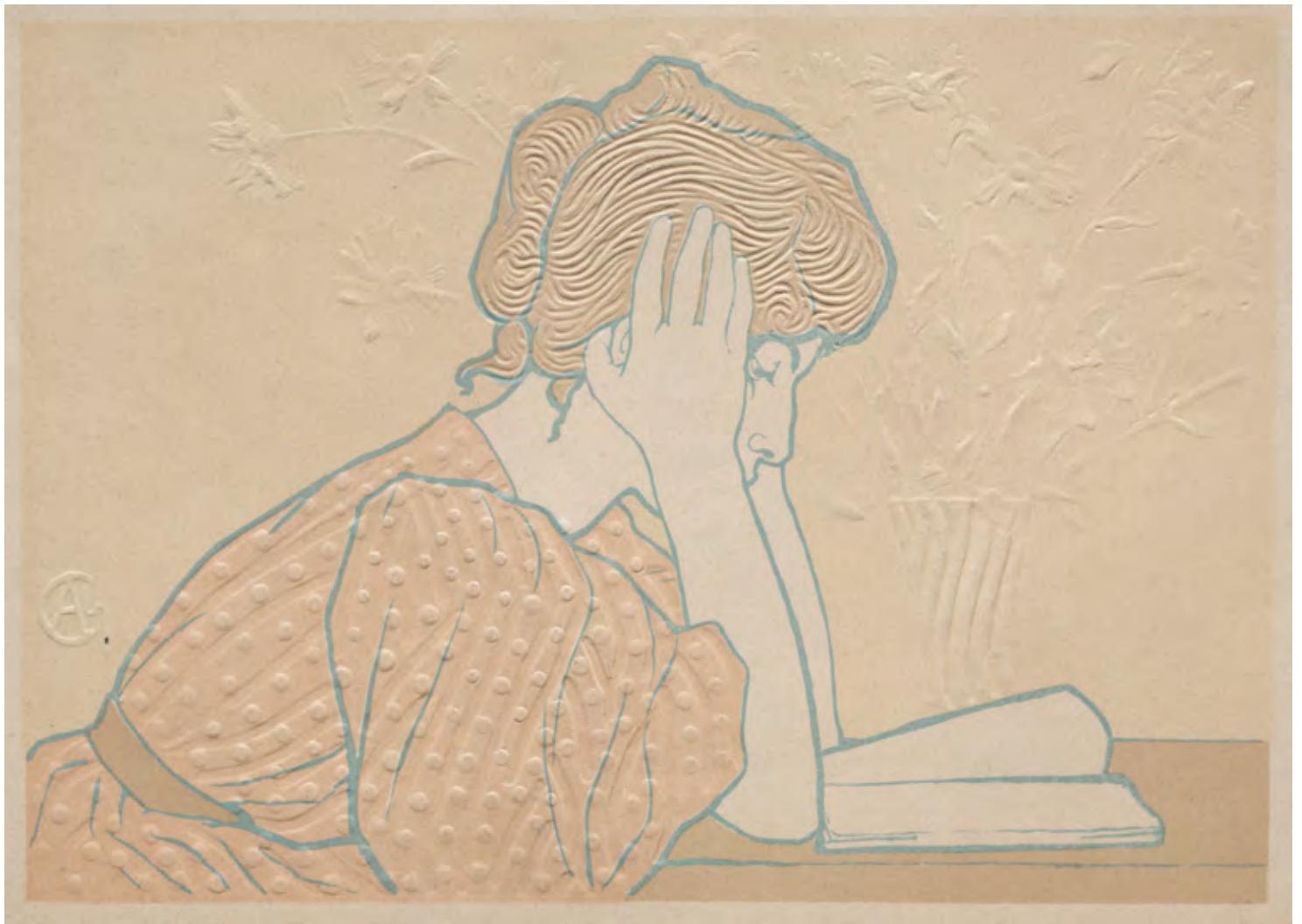
Much of the plan focuses on the CMA as a global leader among art museums and an institution ideally positioned to advance its DEI priorities via the increased acquisition and presentation of works by artists of color and women artists. These and corresponding efforts to invite "new perspectives on our multifaceted collection, reaching out to and engaging visitors who may not know or feel that they are welcome" are a significant focus of the plan, but by no means its sole ambitions. Rather, the plan also acknowledges the CMA as a community anchor, civic space, educational institution, and workplace—and examines the museum's responsibility to promote diversity, equity, and inclusion within these contexts. Among the commitments it cites is a promise to "ensure that every aspect of our recruitment, hiring, training, advancement, and retention practices are equitable, as measured by our leadership and staff that reflect the diversity we value and the inclusivity to which we aspire."

Consistent with this ambitious promise, Leslie Cade, director of the Ingalls Library and Museum Archives, and Heather Lemonedes Brown, Virginia N. and Randall J. Barbato Deputy Director and Chief Curator, envisioned a fellowship aimed at making the Ingalls Library an incubator for young library professionals from diverse and often marginalized backgrounds. Their vision will soon become a reality, thanks to the leadership support of the Louise H. and David S. Ingalls Foundation, which recently awarded the museum a grant to launch the Postgraduate Fellowship in Reference Librarianship. The Ingalls Foundation grant will enable the CMA to offer a 12-month, renewable fellowship designed to attract recent master of library science and master of library and information science graduates from communities that are typically underrepresented among librarians and art librarians.<sup>1</sup>

1. A 2017 American Library Association (ALA) Demographic Study cites the percentage of ALA members who self-identify as Black or African American as 4.4%. Meanwhile, US Census Bureau QuickFacts figures reveal that persons who identify as Black or African American accounted for 13.6% of the total US population in 2021.

With their enthusiastic embrace of this innovative initiative, the Louise H. and David S. Ingalls Foundation—an enduring friend of this museum and the generous benefactor for which the Ingalls Library and Museum Archives was named in 1983—and the intergenerational family members who are its trustees have set in motion a multiyear project with a unique capacity to prepare early-career librarians for lasting professional success. From the relocation allowance built into the position's budget to its competitive stipend and benefits package, the fellowship seeks to be both appealing to prospective candidates and sensitive to the economic circumstances of recent graduates who may be entering the job market with sizable student loan debt and a lack of financial reserves. What's more, the selected fellow will gain important exposure to reference needs of the Ingalls Library's numerous patrons within a world-class art museum library and archives—alongside a caring, committed team of specialists whose wide-ranging areas of expertise and long-term library experience make them ideal mentors.

Nevertheless, while this novel training opportunity aims to provide the selected fellow with an immersive, entry-level professional experience and a thorough introduction to the rich, varied "field within a field" that art librarianship encompasses, there is no doubt that this initiative's beneficiaries will be far more numerous than the fellows chosen annually for this appointment. As the CMA DEI plan states, "If we are to be a global leader among museums—if we are to succeed in making our collection broadly relevant, in expanding our audience, and in serving the ever more diverse population of our county and our country as a whole—it is essential that we seek and offer new perspectives on our multifaceted collection." Indeed, our library, our museum, and the large number of individuals and groups who compose their myriad constituencies will all be enriched by an Ingalls Library staffed with professionals who reveal the authentic diversity of our neighborhood and our world. With recruitment for the inaugural fellow now underway, it is expected that the selected candidate's tenure will begin later this summer.



**Young Woman Reading**

1896. Alexandre-Louis-Marie Charpentier (French, 1856–1909). Embossed color lithograph; 20 x 28.5 cm.  
John L. Severance Fund, 1991.228

# Meet the Staff

## The Department of Conservation's preventive conservator



PHOTO: MCKINLEY WILEY

Laura Gaylord Resch is the Cleveland Museum of Art's assistant preventive conservator. Day to day, she manages the safety and preservation of thousands of art objects. Her work requires her to liaise between museum departments to care for the CMA's artworks, which helps maintain the accessibility of these objects for visitors' enjoyment.

"The CMA is one of the only American museums that has had the foresight and support to foreground the importance of preventive conservation. Having a conservator focused on the preventive care of the collection shows we are prioritizing the sustainable and careful use of our collection to ensure its longevity so that we can fulfill our mission of creating transformative experiences through art, 'for the benefit of all the people forever,'" explains Sarah Scaturro, Eric and Jane Nord Chief Conservator. Here, Laura shares more about her position and what makes preventive conservation crucial to caring for the CMA collection.

### **What is unique about the CMA having a preventive conservator on staff?**

Preventive conservation has only recently emerged as a recognized specialty within conservation. For a long time, preventive care was split among staff members in conservation or collections management departments. Consolidating all those roles under one staff person is a recent innovation at museums in the United States.

### **What does a preventive conservator do?**

An analogy I've been using to describe my role is that if this were the medical field, I would be a general practitioner. I'm looking at the health of the collection in a holistic way, across all sorts of material types and art media. And my colleagues in the conservation department are the specialists. If an artwork needs surgery, I refer it to one of them. My focus is on general collections care and material science to make sure everything is well preserved.

**Resch cleaning *The Thinker***  
***The Thinker*** outside the  
museum's south entrance,  
2020



PHOTO: MCKINLEY WILEY

**Do you hold a specialization in a certain area of conservation (paintings, textiles, sculpture, etc.)?**

I completed my university coursework in art conservation at the University of Delaware. When I was going through that program, there was no such thing as a preventive conservator, and I figured I would be pursuing collections management. I ended up working in private practice helping institutions of varying sizes implement collection care policies, analyze climate data, and design storage spaces. We worked with a wide variety of institutions, including historical house museums and the National Air and Space Museum. It was a crash course in caring for art and artifacts of all material types.

**Can you describe how you collaborate with other departments to ensure the best environments for CMA objects?**

A huge part of my job is liaising with colleagues across the museum, and that's what I love about this work. I work closely with the facilities department, and we together ensure that humidity, temperature, and light levels are where they need to be to keep the artwork safe. I also work with our security team to understand how visitors are interacting with our collection. And I check in with our events staff to see if they're planning any large gatherings in the galleries so I can partner with them to ensure the collection's safety.

**How many areas of the collection are you focusing on at one time?**

All of them, all the time! I'm keeping in mind how different materials need different types of environments to remain stable. For example, metals need very dry air, and paper needs to be kept in a more humid (but not too humid!) environment. I have to consider all of these things in tandem throughout my workday. If an artwork needs a particular display environment, for example, we can do things such as utilizing specialized cases that have silica gel inside to adjust the humidity.

**How does managing risk factor into your work with CMA objects?**

Conservators are continually considering preservation versus access. An artwork is of no use to any of us if it just sits in the dark. Risk management is a collaborative conversation with the curatorial, education, security, design, exhibitions, and visitor services teams to figure out how we can keep objects safe and consider their material fragility, while also contemplating how something will be best viewed by visitors. I track incident reports and work with colleagues to find solutions if art in the galleries is touched by visitors. We try to figure out if folks are curious about what an artwork is made of, and if so, we work to add more information to the label to help people understand how something is constructed. It's a constant conversation.

# March at the CMA

**D** Donor exclusive  
**M** Member exclusive

**F** Free; ticket required  
**S** Paid; ticket required

| SUN  | MON       | TUE  | WED       | THU       | FRI   | SAT  |
|--|-----------|--|-----------|-----------|---|--|
|  |           |  | <b>1</b>  | <b>2</b>  | <b>3</b><br>MIX<br>6:00–10:00 p.m. <b>S</b>   | <b>4</b><br>ART Is the Agent of Change<br>2:00 p.m. <b>F</b>                         |
| <b>5</b><br>Text and Image in Southern Asia Closes             | <b>6</b>  | <b>7</b><br>Lunchtime Lecture<br>12:00 p.m. <b>F</b> | <b>8</b>  | <b>9</b>  | <b>10</b><br>Imagining Rama's Journey Opens<br>Leadership Circle Lunch and Learn<br>12:00 p.m. <b>D</b><br>L. Shankar<br>7:30 p.m. <b>S</b> | <b>11</b><br>Madison Lecture in African & African American Art<br>2:00 p.m. <b>F</b> |
| <b>12</b>  | <b>13</b> | <b>14</b>  | <b>15</b> | <b>16</b> | <b>17</b>   | <b>18</b><br>Artist in the Atrium<br>12:00–4:00 p.m.                                 |
| <b>19</b>  | <b>20</b> | <b>21</b>  | <b>22</b> | <b>23</b> | <b>24</b>   | <b>25</b>  |
| <b>26</b><br>Riemenschneider and Late Medieval Alabaster Opens | <b>27</b> | <b>28</b>  | <b>29</b> | <b>30</b> | <b>31</b>   |  |



**Two Nuns Teaching Lay Women: Colophon Page of Folio 167** (recto), from a *Kalpa-sutra and Story of Kalakacharya*, 1278, Western India, Gujarat, Palanpur (Prahladanapura). Gum tempera and ink on palm leaf; 5.4 x 32.1 cm. Purchase from the J. H. Wade Fund, 1971.126.a

# April at the CMA

**D** Donor exclusive  
**M** Member exclusive

**F** Free; ticket required  
**S** Paid; ticket required

| SUN  | MON       | TUE   | WED  | THU       | FRI  | SAT   |
|--|-----------|---|--|-----------|--|---|
|  |           |   |  |           |  | <b>1</b><br><b>Egyptomania:</b><br><b>Fashion's Conflicted Obsession</b><br>Opens   |
| <b>2</b><br><br><b>Degenfelder Lecture in Chinese Art</b><br>2:00 p.m. <b>F</b><br><br><b>Photographs in Ink</b><br>Closes           | <b>3</b>  | <b>4</b><br><br><b>Lunchtime Lecture</b><br>12:00 p.m. <b>F</b>                     | <b>5</b><br><br><b>CIM Chamber Music in the Atrium</b><br>12:00–1:00 p.m.  | <b>6</b>  | <b>7</b><br><br><b>MIX</b><br>6:00–10:00 p.m. <b>S</b>                                       | <b>8</b>  |
| <b>9</b><br><br><b>Ana Mendieta: Anima, Silueta de Cohetes (Firework Piece)</b><br>Closes  | <b>10</b> | <b>11</b>   | <b>12</b><br><br><b>CIM Chamber Music in the Atrium</b><br>12:00–1:00 p.m.   | <b>13</b> | <b>14</b>  | <b>15</b><br><br><b>Artist in the Atrium</b><br>12:00–4:00 p.m.<br><br><b>Family Play Day</b><br>12:00–4:00 p.m.  |
| <b>16</b>  | <b>17</b> | <b>18</b>   | <b>19</b><br><br><b>CIM Chamber Music in the Atrium</b><br>12:00–1:00 p.m.   | <b>20</b> | <b>21</b><br><br><b>Tallis Scholars</b><br>7:30 p.m. <b>S</b>                                | <b>22</b>   |
| <b>23</b><br><br><b>Raja Deen Dayal: The King of Indian Photographers</b><br>Opens<br><br><b>Old and New in Korean Art</b><br>Closes | <b>24</b> | <b>25</b>   | <b>26</b><br><br><b>CIM Chamber Music in the Atrium</b><br>12:00–1:00 p.m.<br><br><b>Ruffs, Cuffs, and Codpieces: Fashion in Tudor England*</b><br>6:00 p.m. <b>F</b><br><br><b>*Leadership Circle Reception</b><br>7:00 p.m. <b>D</b> | <b>27</b> | <b>28</b><br><br><b>Material and Immortal in Korean Modern and Contemporary Art</b><br>Opens | <b>29</b>   |
| <b>30</b>  |           |  |   |           |  | <br><br><b>The Heneage Jewel</b> c. 1595–1600. Nicholas Hilliard (English, c. 1547–1619) and workshop. Enamelled gold, table-cut diamonds, Burmese rubies, rock crystal, and a miniature; 7 x 5.1 cm. Victoria and Albert Museum, London, Given by the Rt. Hon. Viscount Wakefield CBE, through Art Fund, M.81-1935. © Victoria and Albert Museum, London |

# May at the CMA

**D** Donor exclusive  
**M** Member exclusive

**F** Free; ticket required  
**S** Paid; ticket required

| SUN  | MON       | TUE  | WED   | THU  | FRI  | SAT  |
|--|-----------|--|---|--|--|--|
|  | <b>1</b>  | <b>2</b><br>Lunchtime Lecture<br>12:00 p.m. <b>F</b> | <b>3</b>  | <b>4</b>   | <b>5</b><br>MIX<br>6:00–10:00 p.m. <b>S</b>                            | <b>6</b>   |
| <b>7</b><br><br>Rupp Contemporary Lecture<br>2:00 p.m. <b>F</b><br>Modern Impressions—Light and Water in Chinese Prints Closes | <b>8</b>  | <b>9</b>   | <b>10</b><br>Leadership Circle Lunch and Learn<br>12:00 p.m. <b>D</b> | <b>11</b>  | <b>12</b><br>When Salt Was Gold: Yangzhou—City of Riches and Art Opens | <b>13</b>  |
| <b>14</b><br><br>The Tudors: Art and Majesty in Renaissance England Closes <b>S</b>  | <b>15</b> | <b>16</b>  | <b>17</b>   | <b>18</b>  | <b>19</b>  | <b>20</b><br><br>Artist in the Atrium<br>12:00–4:00 p.m. |
| <b>21</b>  | <b>22</b> | <b>23</b>  | <b>24</b>   | <b>25</b>  | <b>26</b>  | <b>27</b>  |
| <b>28</b>  | <b>29</b> | <b>30</b>  | <b>31</b>   | <p>The image shows a detailed alabaster sculpture of the Virgin Mary seated on a throne, holding the infant Jesus. The sculpture is highly detailed, showing the folds of their robes and the facial features of the figures. The background is a simple, dark Gothic-style panel.</p> <p><b>Enthroned Virgin and Child</b> c. 1480s. Gil de Siloé (active c. 1475–1505). Alabaster with traces of gilding and polychromy; 31.5 x 22.5 x 16 cm. John L. Severance Fund, 2008.145</p> |  |  |

# Upcoming Member and Supporter Events



PHOTO: CJNATTANAI VIA ISTOCK

## Art Adventure to South Korea

April 16–26, 2023

Led by William M. Griswold, director, joined by  
Sooa Im McCormick, curator of Korean art

For Leadership Circle members

## Leadership Circle Reception for “Ruffs, Cuffs, and Codpieces: Fashion in Tudor England”

Wednesday, April 26, 2023  
7:00 p.m.

Join a private reception for Leadership Circle members after the 6:00 p.m. lecture “Ruffs, Cuffs, and Codpieces: Fashion in Tudor England” by Jonquil O'Reilly, fashion historian and specialist in old master paintings at Christie's, in conjunction with *The Tudors: Art and Majesty in Renaissance England*.

For Leadership Circle members at the \$2,500 level and above

See these on our calendar on pages 24–26!

## Leadership Circle Lunch and Learn

Friday, March 10, 2023  
12:00 p.m.

Learn more about how the museum stores and manages its world-class collection with Alyssa Morasco, director of collections management, while enjoying lunch at Zhug.

For Leadership Circle members at the \$5,000 level and above

Wednesday, May 10, 2023  
12:00 p.m.

Learn more about the museum's current conservation projects with Eric and Jane Nord Chief Conservator Sarah Scaturro while enjoying lunch at the Union Club.

For Leadership Circle members at the \$2,500 level and above

# Scaling up Performing Arts

## Moves for a robust, comprehensive program

**Gabe Pollack**

Director of Performing Arts

As the new director of performing arts, Gabe Pollack brings a new perspective to the museum's music programming. We asked him to detail some of this as well as his vision for his role at the museum. Pollack shared the following earlier this past winter.

Visit [cma.org/performing-arts](http://cma.org/performing-arts), scan the QR code with a smartphone camera, or call 216-421-7350 to purchase tickets now.



The 2022–23 Performing Arts Series is sponsored by the Musart Society. This program is made possible in part by the Ernest L. and Louise M. Gartner Fund, the P. J. McMyler Musical Endowment Fund, and the Anton and Rose Zverina Music Fund.

The Cleveland Museum of Art is funded in part by residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture.

Performing arts programs are supported in part by the Ohio Arts Council, which receives support from the State of Ohio and the National Endowment for the Arts.

My first job after graduating from Oberlin College and Conservatory of Music was at Nighttown, the famed Cleveland Heights jazz club and restaurant. My intention was to work there for six months, learn more about the music industry, and then move back to the Philadelphia area where I grew up. One thing I didn't expect was to fall in love with Cleveland. My friends joke about me being a Cleveland transplant, asking if I am a true Cavs fan or if I secretly still root for the Sixers when they play each other. Now, as the new director of performing arts at the Cleveland Museum of Art, one of the city's greatest cultural gems, I feel like I am officially a bona fide Clevelander.

This is an exciting time for performing arts at the museum as we look to rebuild a robust, comprehensive program in the wake of the pandemic. MIX is back, City Stages will continue this summer, and, of course, we are all looking forward to Solstice. I am currently working to build this and next year's performing arts series, which will feature top-tier jazz, classical, experimental, and global music performances in various spaces throughout the museum, including the galleries, the Ames Family Atrium, and Gartner Auditorium. On Cleveland's west side, performances will occur at the Community Arts Center and Transformer Station, which transitions to CMA ownership this spring. Ultimately, the goal is to have so many offerings occurring throughout CMA spaces that fans begin to think about the museum as a regular destination for the performing arts.

While my primary focus is music, as my department grows, the museum will offer more programs in dance, multimedia, and film. Personally, I am excited to create special experiences for guests such as a "dinner and film" package. The way art is presented can greatly impact its exposure. To that end, making the museum's venues more accessible is a priority. To make Gartner Auditorium

more welcoming to independent producers, a new copromotional agreement will be drafted and implemented. In addition to large-scale productions in Gartner Auditorium and the Ames Family Atrium, more small-scale performance opportunities will be created to make the museum more accessible to local and regional acts. Perhaps every now and then, Provenance will even be transformed into a jazz club! As many of you know, prior to my appointment as director of performing arts at the CMA, I was the director of Bop Stop, which was voted by *All About Jazz* the Best Jazz Club in America in 2019. Naturally, you can expect programmatic pieces of that venue to make their way into selections for the CMA. Internal and external partnerships will also prove invaluable to making sure that the performing arts program remains accessible. Sponsorship packages will be created to ensure that free programming remains well funded. In addition, the CMA will serve as a location for outreach performances by local music conservatories including the Cleveland Institute of Music.

Moving from booking in a club to doing so for an art museum presents new challenges and opportunities. For instance, being on-site at 9:00 a.m. after more than a decade of working as a night owl will still take some getting used to! Joking aside, a new additional thought process I undertake regards the protection of art when producing events. Decorations including glitter, balloons, paint, and flowers are prohibited in the galleries. Low frequencies cannot be too loud or the walls might shake. The climate is carefully monitored. These factors inform programming, but performances will continue to play off the museum's permanent collection and current exhibitions. The chance to be more intentional with thematic development and programming is an aspect of my new role that excites me. The Cleveland Museum of Art is for "the benefit of all the people forever." Programming should accurately reflect and deeply impact the community. At the same time, I hope to establish a creative home for performers who otherwise may not have a place to perform in Cleveland. Together, we will build a special place for the performing arts, and I look forward to meeting you when you visit the museum.

# Upcoming Performances

## L. Shankar

Friday, March 10, 2023

7:30 p.m.

Members \$53, \$46, \$38

Nonmembers \$59, \$52, \$43

Besides classical albums, Shenkar (also known as L. Shankar or Shankar) has released worldwide hit pop, rock, and electronic dance music albums and videos featuring guest artists such as Frank Zappa, Peter Gabriel, Phil Collins, Bruce Springsteen, Van Morrison, John Waite, Stewart Copeland (The Police), Ginger Baker, Toto, Jonathan Davis (Korn), Natasha Bedingfield, Pat Monahan (Train), Randy Jackson (American Idol), and Patrick Leonard (Madonna).



PHOTO COURTESY OF L. SHANKAR

## Tallis Scholars

Friday, April 21, 2023

7:30 p.m.

Members \$53, \$46, \$38

Nonmembers \$59, \$52, \$43

Peter Phillips and the Tallis Scholars have helped to establish sacred vocal music of the Renaissance as one of the great repertoires of Western classical music. They have brought Renaissance works to a wider audience in churches, cathedrals, and venues on every continent except Antarctica, including the Royal Albert Hall, the Sistine Chapel, the Lincoln Center and Carnegie Hall, and the Sydney Opera House. The Tallis Scholars bring fresh interpretations to music by contemporary as well as past composers, such as Pärt, Tavener, Whitacre, Muhly, and Jackson.



PHOTO © RODRIGO PÉREZ

# From Long Shot to Close-Up

## A brief history of the photography collection

### **Barbara Tannenbaum**

Chair of Prints, Drawings,  
and Photographs and  
Curator of Photography

With more than 8,200 photographic prints, books, and videos, the photography department is the museum's second-largest collection area, surpassed only by prints. This is surprising, given that the first photograph did not enter the art collection until 1935, the first purchase of a photograph did not occur until 1963, and the photography department was not established until 1996.

The museum hosted photography exhibitions in 1917, just one year after it opened, and 1918, but then had no shows devoted to the medium between 1919 and 1933 (although photographs were included in the annual May Shows). In late 1934, director William Milliken reinstated the photography exhibition program, organizing a show of work by seven living photographers. One was Margaret Bourke-White, who started her career in Cleveland and had moved to New York City just five years earlier.

A second was Alfred Stieglitz, the most prominent American photographer of the time. Other participants included Edward Steichen, Edward Weston, and Cleveland native Ralph Steiner.

The 10 photographs by Stieglitz in Milliken's exhibition became the first photographs to enter the art collection. The museum did not initiate the acquisition. Cary Ross, a young New Yorker who worked for Stieglitz as a sometime secretary, wrote Milliken to suggest that the museum buy Stieglitz's photographs for \$100 apiece. In 1936, the height of the Depression, \$1,000 was two-thirds of the average man's salary—and a breathtaking sum for ten photographs. When the museum failed to raise the money, Ross donated the funds, and photography gained its first toehold in the collection.

Gifts continued to be crucial to the early development of the photography collection. The museum

### RIGHT

#### **Mount McKinley and Wonder Lake, Denali National Park, Alaska**

1947, printed in or before 1979. Ansel Adams (American, 1902–1984). Gelatin silver print; 38.8 x 48.8 cm. Gift of Lynn Schreiber, 2011.219. © Trustees of the Ansel Adams Publishing Rights Trust

### OPPOSITE

#### **Georgia O'Keeffe—Hand and Wheel** 1933. Alfred Stieglitz (American, 1864–1946). Gelatin silver print; 24.2 x 19.2 cm. Gift of Cary Ross, Knoxville, Tennessee, 1935.99







OPPOSITE

**Take My Hand** 2018.

D'Angelo Lovell Williams  
(American, b. 1992). Inkjet  
print; 126.7 x 84.6 cm. L. E.  
Holden Fund, 2020.281.

© D'Angelo Lovell Williams

RIGHT

**Winter Trees Reflected  
in a Pond** 1841–42.

William Henry Fox Talbot (British,  
1800–1877). Salted paper  
print from calotype negative;  
16.4 x 19.1 cm. Purchase  
from the J. H. Wade Fund,  
2006.4



did not use its own funds to purchase a photograph until 1963, when two works were acquired from the May Show using the Wishing Well Fund. Only in 1973, when Tom Hinson became assistant curator in the department of modern art, did the CMA start to purposefully acquire photographs. That was also the decade that photography began to be widely collected by museums. Ten years later, when Evan H. Turner became director, he and Hinson made developing the collection an acquisitions focus.

They were able to acquire key images by pioneering figures from the 1840s through the 1860s, the earliest decades of the medium, an area that became one of the collection's greatest strengths. The 20th century is represented by a panoply of masterworks by European and American photographers. Cleveland-specific subject matter produced by regional and national artists was and continues to be another emphasis. The space allotted to photography exhibitions, however, was usually quite small, accommodating around a dozen photos until 2009, when the 2,000-square-foot Mark Schwartz and Bettina Katz Photography Galleries were completed. Of the three shows per year in that space, two are usually drawn from the collection.

When I arrived at the CMA in 2011, only 14% of the 5,000 photographs in the collection had been

made by women; that was true of most museum collections at the time. A total of 97% of our holdings were by White artists and only 1% by Black photographers. The contemporary art world, like the contemporary economy, is a global arena. Yet only 3% of the works had been made outside of Europe and the United States. The museum has steadily been working to diversify its collection by growing the number of works by Black artists, other people of color, women, and artists from other continents. The goal of a more representative collection is in accordance with the museum's diversity, equity, and inclusion plan, initiated in 2018.

I frequently hear from people in the community that the museum's photography collection and exhibitions have an impact on their lives. One incident particularly stands out for me. The year I started at the museum, I got a call from a man informing me that his sister had died recently. Lynn Schreiber had loved coming to the museum to see photography exhibitions, and inspired by them, she purchased an Ansel Adams photograph at a local gallery. It was the only significant artwork she owned. She left it in her will to the museum to share it with others and as a thank you for the pleasure she had experienced at the CMA over the years.

# Two Figures at a Door (The Proposal?)

A James Tissot painting joins the collection

## William H. Robinson

Paul J. and Edith Ingalls  
Vignos Jr. Senior Curator of  
Modern Art



PHOTO COURTESY OF THE KOVELS

## ON VIEW

### Two Figures at a Door (The Proposal?)

Victoire and Alfred  
Rankin Jr. Gallery |  
Gallery 220

## OPPOSITE

### Two Figures at a Door (The Proposal?) 1872.

James Tissot (French,  
1836–1902). Oil on canvas;  
101 x 61.5 cm. Partial gift  
from Ralph and Terry Kovel  
and family, partial purchase  
from the John L. Severance  
Fund, 2022.140

The Cleveland Museum of Art has acquired one of James Tissot's finest paintings through a partial gift from renowned Cleveland antiques experts Ralph and Terry Kovel and their family. Born and trained in France, Tissot was an artist who straddled the worlds of French Impressionism and British Victorian art. One biographer astutely described him as "the most English of all French painters."<sup>1</sup> Tissot entered the Académie des Beaux-Arts in 1857 and studied under Hippolyte Flandrin, a favorite pupil of Jean-Auguste-Dominique Ingres. Tissot also enjoyed early success in the Paris Salons and became close friends with Edgar Degas, James McNeill Whistler, Édouard Manet, and Berthe Morisot.<sup>2</sup>

After serving in the army during the Franco-Prussian War, Tissot left France in 1871 and spent the next 11 years working in London. He painted *Two Figures at a Door (The Proposal?)* at a pivotal moment when he was trying to establish himself in the British art world by focusing on subjects that would appeal to the Victorian taste for story-telling subjects. The painting presumably depicts a couple just after the man has proposed marriage and is waiting for a reply.<sup>3</sup> The door may have a symbolic meaning: will she let him cross the "threshold" and enter her life, or will she leave him waiting outside? During this split second of suspense, the viewer's attention is drawn to the sumptuous dress and fabrics and the sunlight streaming into the room, backlighting the figures' faces. The high-keyed palette reflects the Impressionist fascination with intense, outdoor light, while the subject aligns with the Victorian propensity to scrutinize paintings for their symbolic meaning and relevance to social issues. Through such paintings, Tissot established himself as a major figure in the British art world.

There has been increasing interest in Tissot in recent years. In 2013, he emerged as one of the stars of the exhibition *Impressionism, Fashion, and Modernity* (Metropolitan Museum of Art, New York; Art Institute of Chicago; Musée d'Orsay, Paris) due partly to his precise rendering of costumes and fabrics. In fact, this was really a rediscovery, as an article published in the journal *L'Artiste* in 1869 praised Tissot for his acumen at rendering modern

life and costumes: "While our industrial and artistic creations may perish, and our customs and our costumes may fall into oblivion, a painting by Mr. Tissot will be enough for archaeologists of the future to reconstruct our era."<sup>4</sup>

Although documented in the artist's photo albums, *Two Figures at a Door (The Proposal?)* remained in private collections and unknown to scholars until 2013, when the Kovels lent it to the CMA for temporary display in the museum's 19th-century European art galleries. The painting's absence from public view for so many years makes it a significant rediscovery of an important work from Tissot's early years in London. This masterful painting displays all the hallmarks of the artist's mature style in its personal blending of precise drawing, luminous color, concern with modern life, and attention to the sophisticated fashions of the new, urban middle class.

The museum acquired *Two Figures at a Door (The Proposal?)* partly through the generosity of Ralph and Terry Kovel, internationally recognized experts on antiques. They began writing a syndicated column on antiques in the 1950s and have published more than 100 books on the subject. The Kovels have appeared as experts on *Jeopardy!* and starred in the PBS series *Know Your Antiques* and the Discovery Channel program *Collector's Journal with Ralph and Terry Kovel*. After Ralph passed away in 2008, Terry has continued directing various Kovel enterprises, including a website and an annual guide to antique collecting. The Kovels have been highly active in their native city serving on the boards of major cultural institutions, teaching classes on antiques, and engaging in a host of philanthropic and community enrichment activities. The gift of this superb painting from the family's personal collection greatly enhances the museum's representation of 19th-century European art.

1. Olivier Deshayes, *James Tissot: Peintre de la vie moderne* (Paris: L'Harmattan, 2021), 47.

2. Degas invited Tissot to participate in the first Impressionist exhibition held at Nadar's Paris studio in 1874, but Tissot declined.

3. The current title has been passed down by oral traditions. The painting has been published twice with this title in recent years. See Melissa E. Buron and Krystyna Matyjasziewicz, *James Tissot: Fashion and Faith*, exh. cat. (San Francisco: Fine Arts Museums of San Francisco, de Young, Legion of Honor, 2019), 18, and Sotheby's New York, "James Tissot: The Proposal," auction cat., *The European Art Sale*, 20 May 2021, lot 219.

4. Élie Roy, "Salon de 1869," *L'Artiste* 40 (July 1869), 82.



# Annual Giving Highlights

We are immensely grateful to our donors for generous annual gifts through the CMA Fund for Education and the CMA Fund for Exhibitions, as well as to our Leadership Circle members. Such generosity helps the CMA advance its mission to create “transformative experiences through art, for the benefit of all the people forever.” We are pleased to highlight some of these supporters here.



**Mike Frank, MD, JD**, CMA Fund for Exhibitions supporter and Leadership Circle member at the Collector level

I have been a CMA member for more than 50 years. Looking back, I see that the trajectory of that relationship has gone steadily upward, from when I first became a member as a student to when I was able to afford, and incrementally add to, donations over and above my membership fees, which culminated in joining the Leadership Circle, and now making the CMA an object of my philanthropy and estate plan.

One of the strengths of my 47-year marriage to my late wife, Pat Snyder, was our shared interests, not the least of which were our trips to the museum to take in the exhibitions. Given the fond memories of touring those exhibitions with Pat, directing my philanthropy to the Fund for Exhibitions was a perfect fit, and one that now honors her memory.



**Gary and Katy Brahler**, Gift Planning Advisory Committee member [Gary], CMA Fund for Exhibitions supporters, and Leadership Circle members at the Collector level

The most striking aspect of the Cleveland Museum of Art, beyond the beauty of its commanding architecture and garden setting and its stewardship of one of the finest collections in the world of art, is its accessibility. From the most seasoned of art historians to the first-time visitor, the CMA opens its doors to *all*. . . for free.

It is this accessibility—and all the attending benefits it bestows on our community, culturally and educationally—that has drawn us to support this grand and beneficent institution. Strolling through exhibitions, attending lectures, and experiencing the behind-the-scenes artistry of the curators are the benefits we most enjoy from our membership.



**Dean and Susan Trilling**, CMA Fund for Education supporters and Print Club members

We both grew up in Boston, Massachusetts, among families who appreciated art. While attending Case Western Reserve University, I [Dean] discovered the Cleveland Museum of Art, and after getting married in 1972, we started collecting contemporary prints and exploring the CMA’s wide-ranging collection. We became members in 1986 and two years later joined the Print Club of Cleveland, an affiliate group for which I currently serve as president.

Over the decades, our two sons and then their families have enjoyed the vast collection and programs the CMA offers. We get great pleasure watching our young grandchildren learn about and create art through the CMA’s digital and interactive displays and the hands-on classes and programs. The Fund for Education is our way to give back to the CMA and promote awareness and education of the arts across the community and, in particular, for its children.

# In the Store

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# Upcoming Programs

## LUNCHTIME LECTURES GARTNER AUDITORIUM

Every first Tuesday of each month, join curators, conservators, scholars, and other museum staff for 30-minute talks on objects currently on display in the museum galleries.

**Tue, March 7, 2023**, 12:00 p.m.  
Drawing Transformed: Women Artists in 19th-Century France  
Britany Salsbury  
Associate Curator of Prints and Drawings

**Tue, April 4, 2023**, 12:00 p.m.  
Carved from Alabaster—Riemenschneider's Hieronymus Refocused  
Gerhard Lutz  
Robert P. Bergman Curator of Medieval Art

**Tue, May 2, 2023**, 12:00 p.m.  
Conserving Japanese Folding Screens: Views of Kyoto  
Sara Ribbons  
Conservator of Asian Paintings

## ARTIST IN THE ATRIUM AMES FAMILY ATRIUM

The third Saturday of each month, stop by the Ames Family Atrium to get a first-hand look at the art-making process with a different Northeast Ohio maker during pop-up demonstrations and activities.

**Sat, March 18, 2023**, 12:00–4:00 p.m.  
Pattern, Power, and Dress  
Joanne Arnett

**Sat, April 15, 2023**, 12:00–4:00 p.m.  
Papermaking with Plants  
J. Leigh Garcia

**Sat, May 20, 2023**, 12:00–4:00 p.m.  
From Flax to Fabric  
Praxis Fiber Workshop

All education programs at the Cleveland Museum of Art are underwritten by the CMA Fund for Education. Major annual support is provided by the Womens Council of the Cleveland Museum of Art. Generous annual support is provided by Brenda and Marshall Brown, Florence Kahane Goodman, Eva and Rudolf Linnebach, and the Kelvin and Eleanor Smith Foundation. Additional annual support is provided by Gail Bowen in memory of Richard L. Bowen, the M. E. and F. J. Callahan Foundation, Mr. and Mrs. Walter R. Chapman Jr., Char and Chuck Fowler, the Giant Eagle Foundation, the Logsdon Family Fund for Education, Roy Smith, and the Trilling Family Foundation. CMA Fund for Education supporters as of January 26, 2023.

## DISTINGUISHED LECTURES GARTNER AUDITORIUM

**Sat, March 11, 2023**, 2:00 p.m.  
*The Robert P. Madison Family Distinguished Lecture in African & African American Art*  
Beauford Delaney in Paris

Key Jo Lee, Chief of Curatorial Affairs and Public Programs, Museum of the African Diaspora (MoAD)  
Beauford Delaney's painting shifted when he left America for France to move abstract and more luminous. Key Jo Lee guides audiences through the life and artistic transformations that occurred after Delaney, like other Black American artists at the time, moved from New York to Paris in 1953.

**Sun, April 2, 2023**, 2:00 p.m.  
*The Pauline and Joseph Degenfelder Distinguished Lecture in Chinese Art*  
One or Two? Emperor Qianlong's Mirrors and Mirror Images

Wu Hung, Harrie A. Vanderstappen  
Distinguished Service Professor in Art History and Director of the Center for the Art of East Asia at the University of Chicago

Starting from a famous portrait of Emperor Qianlong (r. 1735–96), this talk explores the fascinations of this “art-obsessed monarch” with trompe l’oeil, the full-length glass mirror, and notions of illusionism and metamorphosis. Two special places in the Forbidden City provide the best examples to conduct this examination.

**Sun, May 7, 2023**, 2:00 p.m.  
*The Fran and Warren Rupp Contemporary Artists Lecture Series*

Firelei Báez, Artist

New York City-based artist Firelei Báez casts diasporic histories into an imaginative realm, reworking visual references from the past to explore possibilities for the future. Báez joins CMA curator Nadiah Rivera Fellah for a conversation about her artistic practice and projects, including for FRONT International 2022 and the 2022 Venice Biennale.

## EXHIBITION PROGRAMS GARTNER AUDITORIUM

**Wed, April 26, 2023**, 6:00 p.m.  
Ruffs, Cuffs, and Codpieces:  
Fashion in Tudor England  
Jonquil O'Reilly, Specialist in Old Master Paintings at Christie's

Fashion historian and old master paintings specialist Jonquil O'Reilly brings portraits from the English Renaissance to life, decoding the symbolism and explaining the material and function of the elaborate garments and adornments worn by the Tudor court.

## COMMUNITY CURATED GARTNER AUDITORIUM

**Sat, March 4, 2023**, 2:00 p.m.  
ART Is the Agent of Change  
G. Peter Jemison, Artist

Join G. Peter Jemison (Seneca, Heron clan)—artist, author, curator, educator, and filmmaker—for a lecture to commemorate the museum’s new Indigenous Peoples and Land Acknowledgment initiative. Jemison, an authority on Haudenosaunee history, is a culture worker and builds bridges to broad audiences by improving understanding of Seneca traditions and history.

## FAMILY PLAY DAYS

Play Days are free opportunities for families to be creative, to be curious, and to connect through art. Each event has a theme that relates to an exhibition, artist, or artworks in the CMA’s collection.

**Sat, April 15, 2023**, 12:00–4:00 p.m.  
Play Day: Wander Wild

## SUMMER CREATIVITY CAMPS

**Weeks of June 19, June 26, July 10, July 17, July 24, and July 31**

Play and experiment in these fun, art-filled camps bursting with gallery games and hands-on activities. Camps take place on-site at the museum. Classes are offered for ages 5–7, 8–10, and 11–13. Register by visiting [cma.org](http://cma.org) or through the ticket center by calling 216-421-7350.

**See these on our calendar on pages 24–26!**

|  |   |   |  |
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 Saturday, Sunday  
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## New on View

William P. and Amanda C. Madar Gallery | Gallery 228B

New York-based William Harper (b. 1944) ranks among the leading contemporary American jewelers. Having launched his career during the flourishing studio craft movement in the 1960s, he remains a vital force in art jewelry circles today.

Trained at the Cleveland Institute of Art and Western Reserve University, Harper is heralded for his bold originality that weds meticulous technique with a conceptual framework of dissonance—in the praise of one critic, “beautiful and grotesque . . . lurid and luxurious, figural and abstract, fragmentary and gestural, heroic and absurd.” The CMA is fortunate to have two early pieces by Harper, and through a recent acquisition, it now owns *The Last Royal DUBU*, a brooch

created in 2018. This work makes its CMA debut in the William P. and Amanda C. Madar Gallery (228B), alongside jewelry by Harper’s CIA professor John Paul Miller (1918–2013), whom Harper cites as vital to his development.

*The Last Royal DUBU* belongs to a series of imaginative brooches inspired by Jean Dubuffet (1901–1985), a French modernist who drew inspiration from nonprofessional artists working outside of academic norms. Harper feels an affinity with Dubuffet due to their shared embrace of alternative aesthetic traditions. Such an approach is manifest in *The Last Royal DUBU*, with its exquisitely rendered clashes of disparate materials, vibrant colors, and lush textures.

**The Last Royal DUBU** 2018. William Harper (American, b. 1944). Gold cloisonné enamel on fine gold and fine silver, gold, tourmaline, moonstone, opal, citrine, glass; 13.3 x 14 cm. Partial gift of William Benjamin-Harper, Partial purchase from the Severance and Greta Millikin Purchase Fund, 2022.255